

The University of Chicago

THE FOREIGN PLAYS POPULAR
IN THE UNITED STATES
1870-1900

A PART OF A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE
HUMANITIES IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

GROUP STUDIES: LITERATURE
JUNE, 1941

By
RUTH BILGRAY

CHICAGO, ILLINOIS

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THE FOREIGN-TRAVELER
IN THE EAST-INDIES
PART I

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CHAPTER I

EMOTIONAL DRAMA

Of the foreign plays popular in the United States from 1870-1900 the emotional dramas form by far the largest group. Their vogue at this time was not a new manifestation; the taste for pathetically unfortunate heroes and heroines being an old and fixed one. In 1696, while Restoration comedy was still at its height, there appeared what might be considered the first sentimental drama, Colley Cibber's Love's Last Shift, or, The Fool in Fashion, which differed from contemporary plays in that it ended with praise of marital love and a scene at which the audience "shed honest tears."¹ These tears continued to flow in England and America for Rowe's The Fair Penitent and Jane Shore, for Otway's The Orphan, Southerne's The Fatal Marriage, Steele's Conscious Lovers, Lillo's George Barnwell, Cumberland's The West Indian and countless other works now forgotten. All of them showed virtue undergoing vicissitudes only to emerge even more pure and strong, vice almost always repenting of its ways and returning to the path of righteousness, and everywhere there was an insistence on the essential goodness of human nature, an insistence which directed itself to the heart, not to the head.

Similar to sentimental drama in England was the French "comédie larmoyante," in which, also, the stress was laid on virtue. To set the plots moving, since there were practically no villains in them, there was a plethora of mistakes, misfortunes, disguises and recognitions. The characters, as in the English plays, were no longer members of the aristocracy, but simply bourgeois,--honest merchants, poor professional men and middle-class families. These "comédies larmoyantes" became, eventually the "dramas bourgeois" about which Diderot wrote so enthusiastically, and it is from them, through the "mélodrame" and the romantic plays of the

¹S. T. Williams, "The English Sentimental Drama," Sewanee Review, Oct., 1925, p. 406.

first part of the nineteenth century that the later emotional plays developed.

On the English side of the channel there was no equivalent for either the "mélodrame" or for romantic drama, but sentimental plays held their own for a long time.¹ Cumberland's The West Indian is from 1771, Goldsmith's She Stoops to Conquer from 1773, and at the turn of the century the younger George Coleman was still popular. From such works it is only a short step to emotional ones.

Sentimentality seemed to be all over Europe at the time, for Kotzebue wrote The Stranger² in Germany in 1790 and created a success both at home and in England and America. In his work he followed the precedent set by Lillo of having a man for the central figure, but usually, both before and after these writers, the interest centered around a woman.³

When however, we consider the popular foreign plays in the United States, simply to say that the most important character in them is a woman does not sufficiently describe her. She was, by conventional standards of the end of the century, either "good" or "fallen," though when she was "fallen" there was always an attempt made, in the American adaptations, to purify her. In Alixé, Adrienne, Leah, The Two Orphans, Fedora, Diplomacy, The Ironmaster, Ingomar, Gringoire, The Lost Paradise, A Celebrated Case, Marie Antoinette and Mary Stuart, she was "good." The women in these plays experienced emotional crises without making the mistake of committing an action not sanctioned by law. Louise and Henriette,⁴ the two orphan girls made popular by Kate Claxton, are

¹George Barnwell was first produced at the Theatre Royal, Drury Lane, June 22, 1731, and continued in vogue well through the first half of the nineteenth century.

²Called Menschenhass und Reue in German.

³It has been said of A Celebrated Case that it was one of the few dramas of the end of the nineteenth century in which tears were shed for a man. (Chicago Daily Tribune, Mar. 19, 1878.) It can, however, be just as justifiably said that the audiences' sympathies were as much with Adrienne, Jean Renaud's daughter, as with him.

Another play during whose performance tears might conceivably have been shed for a man is The Clemenceau Case. Giacometti's La morte civile, of 1861, rarely seen in America except in performances by Salvini, but rather popular in Italy, is still another drama in which man is the centre of interest.

⁴In The Two Orphans.

defenceless young creatures from the country who come to Paris and there meet with a series of misfortunes which, however, end well. Other emotional heroines for whom all ends well are Loyse in Gringoire,¹ Parthenia in Ingomar² and Margaret Knowlton in The Lost Paradise.³ Heroines like Clare, in The Ironmaster⁴ or Dora, in Diplomacy,⁵ are women who, in the first instance, misunderstand the true relations between themselves and the other characters, and in the second instance, are misunderstood. When, however, all the misunderstandings are removed there is a general forgiveness and a happy ending. In the cases of Leah, Fedora,⁶ Alix,⁷ and Adrienne,⁸ we have women who loved well, but perhaps not wisely, for their loves do not result in the conventionally blissful marriage,⁹ but in renunciation, as in Leah's case, and death in that of the other three. With characters like Marie Antoinette and Mary Stuart¹⁰ the authors had no choice. History had already decided what their end was to be, but both women were made as attractive and as sympathetic as possible, and both were shown as the victims of fate, so that their deaths would be all the more pathetic.

¹Shirley's adaptation from de Banville's play by the same name.

²Adapted from Halm's Der Sohn der Wildniss.

³DeMille's version of Fulda's Das verlorene Paradies.

⁴From Ohnet's Le maître de forges.

⁵From Sardou's Dora.

⁶In Sardou's Fedora.

⁷In Daly's adaptation called Alix, from Barrière's La comtesse de Smerive.

⁸In Scribe's Adrienne Lecouvreur. All the adaptations had similar titles.

⁹In the English version of Fedora by Merivale, the adaptor felt it necessary to do something about the heroine's having kept Orloff with her all night to prevent his arrest by the police, and so sent the couple to church next morning and had them privately married, an alteration which, to the Athenaeum critic, seemed expedient from the point of view of English conventionality, but somewhat whimsical in a drama of passion so fierce and barbaric. (Athenaeum, May 12, 1883, p. 613). In America there were no such attempts at legitimising the relations of Fedora and Orloff.

¹⁰In Schiller's play of the same name.

More popular, or at least more conspicuous because of the critical comment they aroused in regard to their immorality and the propriety of presenting them on the stage,¹ were the fallen women who, due to some circumstance beyond their control,² had forsaken the straight and narrow path of virtue and had trod the primrose path of dalliance, only to return, at last, in repentance and forgiveness. Forgiveness does not, however, mean an escape from punishment. In these dramas both in the originals and in the adaptations, the wages of sin are almost always death. In one case, death is the direct and immediate punishment. Pierre, the betrayed husband in The Clemenceau Case,³ stabs his wife on discovering her perfidy. Odette, in the play by the same name,⁴ after fifteen years away from her husband and daughter finally drowns herself out of remorse.⁵ Marcelle de Targy, in A Parisian Romance,⁶ is supposed to have been drowned in a shipwreck after she had left her husband to go off with an Italian impresario who had promised to make a great singer of her, but she is miraculously saved, so that after sufficient vicissitudes she may die forgiven in the arms of her husband.

In most cases death is due to circumstances which might have befallen any woman, were she ever so good. Camille is a consumptive, Frou-Frou dies of a sickness caught while acting as charitable angel of mercy to a poor old woman,⁷ and Cora, the

¹See in Chapter V, the histories of plays like Camille, Frou-Frou, The Clemenceau Case, and Magda.

²There were very few cases of essentially bad women. Cora, Marco and Iza Clemenceau are the only unrepentant ones, but Cora seeks revenge on a former lover, and Marco on society in general, so in reality Iza is the only one depraved by nature.

³From L'affaire Clemenceau, based on the novel by the younger Dumas.

⁴By Sardou. Adapted by Daly with no change in the title.

⁵In the Daly adaptation of this play, put on in America, Odette does not drown herself, she retires to a convent.

⁶From Feuillet's Un roman parisien.

⁷In an American play of the period, Bartley Campbell's Paquita, which resembles Frou-Frou in many respects, the wife also comes home to die of an unknown ailment contracted after leaving her husband.

villainess of Article 47,¹ dies in a fit of madness.²

Three of the erring women do not die at all. In the American Mother and Son, Cazauran's adaptation from Sardou's Les bourgeois de Pont-Arcy, Marcelle Aubrey is, in the interest of propriety, turned into a second and illegal wife instead of being a mistress, which alteration removes her from the class of fallen women.³ Mme. Valory, in Alixé, spends her life in humble and virtuous repentance, but her illegitimate daughter, on discovering her illegitimacy, drowns herself. Marco, in The Marble Heart,⁴ experiences the least amount of grief. She is related to two people who die--Raphael who leaves his home and his mother to live with the courtesan in Paris, and his mother who dies soon after his departure, but Marco herself is completely unpunished for her actions.

It was mentioned that Marcelle Aubrey, instead of being a mistress is made an illegal second wife, bigamy being perhaps a lesser crime than adultery. An analogous attempt at purification is found in most of the fallen-women plays, purification being,

¹From Belot's L'article 47.

²An equally convenient death from madness occurs in Daly's adaptation of Madeleine Morel. In this play the heroine, realising the impossibility of a union between herself and the hero, forsakes this world and enters the church. The day on which she is to take her vows is the same day on which he is to be married to a girl whom his mother had chosen for him. As fate would have it, not only do both ceremonies take place in the same church, but as the one procession leaves, the other one enters. Madeleine sees her former lover, now lost to her forever, and the shock, her joy at the sight of him, and her grief at the loss of him, added to the intense strain of trying to forget him while preparing for the novitiate, are too much for her mind and she dies on the spot.

³Such a legitimization of lover-mistress relationships seems to have been a favorite expedient with Daly also. In his version of the younger Dumas' M. Alphonse, Madame de Montaignin says that it was only after Octave had deserted her that she discovered that the ceremony through which they had gone was not a valid marriage, but merely an empty procedure, thus absolving her of all guilt except, perhaps, that of ignorance. In the Dumas original there is no such sanctimonious subterfuge. Raymonde had been seduced by Octave when they were both young, and was then abandoned by him, leaving her with the care of the child.

⁴Based on Barrière's Les filles de marbre.

by and large the most significant difference between the American versions and the foreign originals. It appeared in many ways: in the alteration of motives, in the justification of actions, in a deliberate change in character or in the deletion of questionable lines and situations.¹

The most conspicuous case of a purified adaptation is Margaret Jean Davenport's Camille. Here the heroine is no longer one of the most famous Parisian courtesans, but merely a flirtatious, but basically proper young lady who will not go to Auteuil with Armand unless they be betrothed. When she leaves her note for him, after the visit of the elder Duval she writes, "At the moment you receive this letter, I shall be the affianced bride of"² Thus, all her important relationships with men are always superficially correct. So far, so good. Camille seems a nice, noble girl. But the adaptors neglected to make her consistently nice, so that she still has no scruples about asking Varville for money before she is engaged to him, this money to pay for living in the country with another man; she is not averse to receiving expensive gifts from men she has known in the past, nor does she object to being kept by the old Duc de Mauriac whose dead daughter she is supposed to resemble; somehow or other she still manages to create for herself so scandalous a reputation that plans for Blanche Duval's marriage to a respectable young man in Tours are on the verge of cancellation unless Blanche's brother,

¹ Interestingly enough, there are, in two of the plays, changes which might be called immoral, and they are both of the same sort. In La dame aux Camélias there is a Comte de Giray from whom the heroine asks thirty thousand francs in order to go to the country. Such an action is probable since both he and the Duc de Mauriac are keeping her, but in the Heron, Davenport and Modjeska versions of the play, De Giray does not appear and Varville is the man expected to supply the money. In the light of the way in which Varville is shamefully treated in Act I when Camille has guests, so shamefully that even Prudence reproaches her friend for it, such a demand for money makes her a worse woman than even Dumas had made her.

In The Marble Heart, de Fresnes, the wealthy young man with whom Marco takes up just before dropping Raphael, is omitted, and his part given to Veaudoré, an unsympathetic comic figure whom everybody, including Marco, ridicules, and who is accepted solely because of his fortune.

² A Gentleman from Philadelphia, Camille, or, The Fate of a Coquette, ed. Wayne Olwine (New York: O. A. Roorbach, Jr., 18__), p. 45.

Armand, promises to give up Camille; and in her dying words she tells Armand that it would bring shame upon his name to marry her, even though she has been proved innocent of the fearful charges brought against her.¹

Marble-hearted Marco is also whitewashed. From the original kept woman whose principal interest is to find as rich a man as possible to support her, she becomes a young woman whose childhood has convinced her that money is all-powerful and that the best way to revenge herself on a world that has treated her and her father mercilessly is to marry a fortune. In a series of speeches, almost a monologue broken only by Raphael's exclamations, she tells him why she seems so hard and cruel. Her father had been tremendously wealthy and had had many friends, but when he lost his fortune no one knew him any longer. The shock made him lose his mind and led to his death, leaving Marco to live on charity. By good luck she had been left a small inheritance and it was then that she decided that a wealthy marriage was her only means of securing independence. She tells Raphael all this because of his accusations. He, however, is not impressed, and leaves her to her new lover, but just as he goes out she exclaims, "O Raphael, Raphael--my heart is not quite marble--no, not quite,"² and falls on the sofa weeping. This demonstration of a supposedly genuine love suppressed under the determination to become wealthy is not too convincing because Marco, on hearing that Marie is living with Raphael's mother, immediately decides to win him back out of sheer determination not to be beaten by another woman. She goes to his house but arrives after his death, and in contrition covers her face with her hands and stands weeping, the genuine sentiment now openly to the surface.

In the attempt to cleanse Marco's character, the adaptor introduced both the feeling of remorse for what she had done, and a justification which shifts the blame completely from her shoulders.³ External circumstances had made her what she was. This

¹Ibid., pp. 62-63.

²Charles Selby, The Marble Heart, or, The Sculptor's Dream (New York: Samuel French, n. d.), p. 46.

³Lillo had done this in George Barnwell. Just before Millwood is arrested for complicity in the murder, she delivers a long speech in which she accuses men and society for her position.

means of exonerating a fallen woman¹ was quite a common one in the plays. Camille was given a good excuse also. She had been introduced to good society by the Duc de Mauriac.

Day by day all who knew her grew to love her. But this was not to last. The Duke was called away. In his absence her story reached the circle in which she moved. From that moment it was closed against her. She was shunned as an adder; and in their cruel sneers they told her to go back to Paris and wear Camelias. She did return to Paris--met old friends, who gave a warmer welcome to her faults than the better world had given to her virtues.²

Here again, the world, society, is made to bear the blame. The same thing is expressed by Camille herself by means of flower symbolism. Giving Armand a camelia just before he leaves her she says,

It is a strange flower, Armand--pale, scentless, cold; but sensitive as purity itself. Cherish it, and its beauty will excel the loveliest flower that grows; but wound it with a single touch, you never can recall its bloom, or wipe away the stain. Take it, and remember me.³

Exactly the same speech is made in Modjeska's version of the play,⁴ and a similar, but abbreviated one, appears in Miss Davenport's.⁵

Odette is not justified in any way for her mis-step, but Daly, in his adaptation, confuses the circumstances of her husband's discovery of a lover in her boudoir, so that the actual guilt seems doubtful. There is also the interpolation of a reproach to the lover for the theft of a key which seems to have been intended to suggest her own innocence.⁶

In Diplomacy there is a fine example of sympathetic white-washing in the case of Zicka, who, in the last act, is made more

¹It might be interesting to note here that the intention of the original author, Théodore Barrière, was, in opposition to Dumas' vindication, to present an indictment of courtesans. Selby very neatly destroyed the point of the play. E. C. Byam and Théodore Barrière (Baltimore: John Hopkins Press, 1936), p. 29.

²Matilda Heron, Camille (Cincinnati: Wrightson and Co., 1858), p. 8.

³Ibid., p. 19.

⁴Alexandre Dumas, Camille (Indianapolis: Hasselman-Journal Co., 1883), p. 21.

⁵Gentlemen from Philadelphia, op. cit., p. 21.

⁶Henriette C. Naeseth, "Sardou on the American Stage" (University of Chicago: Ph. D. Dissertation, 1931), p. 267.

attractive than Sardou had intended her to be,¹ and in The Clemenceau Case there are a few attempts at making Iza, the wife of the protagonist, Pierre Clemenceau, a little less black than she is in the d'Artois-Dumas play. In Fleron's adaptation she has only one lover, Serge, instead of a whole succession of them among whom he is just one of many; she makes no attempt at seducing Constantine Ritz, Pierre's friend who, in a moment of weakness takes advantage of Pierre's being away in Rome and allows himself to be seduced; Pierre refuses to accept the arrangement which he has in the original--to divorce Iza but to stay on as her lover; and Iza, perhaps out of American respect for royalty, is not kept, before her death, by a king but by a duke.

In the other plays about "fallen" women the justification was not added by the adaptors; the original authors had already included it. In Frou-Frou's case, the fault is partly hers and partly that of her family who fail to recognise the great significance of her desperate attempt to regain the position which she had formerly held in her own household, and which is now held by her sister Louise. Mme. Valory² had fallen because she was very young and had been left completely to herself by her husband who had been gone for six months on a mission, and though she had a child, it was taken care of by a nurse, so that she saw it for only one hour every morning. The rest of her day was taken up with visits and other social activities. She became infatuated, against her will, with a friend of her husband's, and then, "one day, frantic with regrets, with remorse," she fled.³

This same solitariness is also one of the factors which leads to the fall of Marcelle de Targy, the heroine of A Parisian Romance. She and her husband have become impoverished, so that he is forced to go to work, leaving her alone all day. Since few of their former friends come to see them, and since her mother-in-law keeps house, there is little for Marcelle to do except brood. When, therefore, Juliani tells her of his plans to go to America, and of the possibility of her becoming a prima donna, she quickly accepts the exciting prospect and leaves home.

¹Ibid., p. 229.

²In Alixé.

³Alixé (Manuscript in the Morton collection, University of Chicago), p. 24.

All these justifications, white-washings and character changes in the interest of propriety have, so far, applied only to women. One does not speak of a "fallen" man, one calls him a roué, a rake, or a gay man of the world, with almost a hint of approbation, but he, too, occasionally, can be, transformed and morally uplifted. Some of the outstanding changes of this sort occur in Daly's adaptations of Frou-Frou and Odette, in some of the versions of Camille, and in the version which Modjeska used of Adrienne Lecouvreur. In Frou-Frou, Brigard, the heroine's father, is an old roué who had launched Valréas, the lover, into backstage society, and who had simply solved the latter's problem of getting rid of a mistress by taking her himself. While his daughter is getting more and more entangled in her relations with her lover, Brigard goes to Bohemia with a dancer who is hissed off the stage. In the adaptation this last incident is turned into a business trip in connection with some hair-dye,¹ and the relations with Valréas and his former mistress are considerably toned down,² so that Brigard finally turns out to be a staid, if not too bright, paterfamilias.

In Odette, Daly's task was to reform the lover, to change him from a "roué and would-be seducer to a cynical man of the world, eccentric but morally inoffensive. A questionable line from his part was dropped"³ It is not quite clear why Daly should have wanted to reform the lover, because since he had already, in a way, established the wife's innocence, this further attempt to absolve the man also from any guilt deprives the play entirely of any point.

The man who, in Camille, undergoes the change is St.-Gaudens, the aging rake who is keeping Olympe and who, in the Davenport version becomes St.-Frivole, the supposedly addle-headed young man (in keeping with his new name), who is waiting only for his uncle's death to enable him to marry Helene, (which is Olympe's new name). They are now poor, but respectable sweethearts, not lover and mistress. This same St.-Gaudens, in the Heron version, becomes Gaston, originally one of Prudence's friends. He remains

¹Augustin Daly, Frou-Frou (New York: Samuel French, n. d.), pp. 22-23.

²Ibid., passim, Act I. ³Naeseth, op. cit., p. 268.

Olympe's lover until Act V when he decides to reform and to give up his mistress. Camille encourages him in this new endeavor and tells him to center his new life in his mother. In Mme. Modjeska's version, Gaston has the same urge to reform, and here, too, he is encouraged by Camille, but not so eloquently.¹

In her version of Adrienne Lecouvreur there are a number of similar changes, one of them being especially important because it was prompted not only by a desire to make the play less improper, but also by the desire to make a religious figure more worthy of respect. The Abbé de Choiseul is no longer, as in the original, a worldly cleric who is in love with the Princesse de Bouillon, who is her source of information on all the petty and major scandals and intrigues of society, and one of whose greatest theatrical appeals is the incongruity between his religious position and his social activities, but is, in Modjeska's play, a rather characterless figure, merely a handy-man for both the Prince and the Princesse de Bouillon. In the original his personality and his function in the play are brought out in the first few speeches between him and the Princesse. The scene is in her boudoir and she is finishing her coiffure.

La Princesse. Quoi, l'abbé, pas une historiette, pas le moindre petit scandale?

L'Abbé. Hélas, non!

La Princesse. Votre état est perdu. Vous devez, d'obligation, savoir toutes les nouvelles. C'est pour cela que les dames vous reçoivent le matin à leur toilette Donnez-moi la boîte à mouches Voyons, cherchez bien je vois, à votre air mystérieux, que vous en savez plus que vous ne dites.²

A little later, when the princess is trying to wheedle some more gossip out of him she says: "Achevez donc! Aussi bien ma toilette est terminée et je n'ai plus que dix minutes à vous donner,"³ and then afterwards speaks of him as one of the "abbés de boudoir."⁴ All these references are carefully left out. Also omitted are the abbé's pleas for a compensation, for at least a few marks of affection in return for his sacrifices,

¹Alexandre Dumas, Camille (Indianapolis: Hasselman-Journal Co., 1883), p. 60.

²E. Scribe and Legouvé, Adrienne Lecouvreur, ed. A. Dupuis (London: Dulau and Co., 1881), pp. 1-2.

³Ibid., p. 3.

⁴Ibid., p. 5.

which involve listening to the prince's long and dull papers and discussions on chemistry, and attending the opera and gatherings at the house of the actress Duclos.¹ On one occasion, when the abbé is in the green-room of the Comédie-Française he stands so close while whispering to Mlle. Dangeville about another actress who, already in costume, was seen writing a billet-doux, that Dangeville is led to protest, "Prenez-donc garde, l'abbé, vous chiffonnez le mien."² Such a comment is also left out.

Other characters in this same play are also purified, but to a lesser extent. The Prince, who had been philandering the night before the action begins, and who is keeping as mistress Mlle. Duclos of the Comédie-Française, brings his wife a diamond bracelet which he presents to her judiciously at the moment when she asks him where he had been. While giving her the jewel box he says in an aside to the abbé, "Voilà comme on s'y prend! Cela les étourdit! les éblouit! les empêche de voir"³ In the Modjeska version the prince still brings the diamonds as a bribe, he merely does not say explicitly that they are so intended.

The Princess' character does not alter in the least in this version. She is still the conniving woman who is trying to get Maurice de Saxe to be her lover, and trying to find out who is the woman who is her rival. She still makes a clandestine appointment to meet him at the house her husband has given to la Duclos, but when she suddenly discovers that the prince is arriving in the courtyard with a number of guests, she omits to say to de Saxe,

Il ne s'agit pas de me défendre, mais d'empêcher que je sois vue dans cette maison!.... Si le prince, si quelqu'un au monde se doute que j'y ai mis les pieds je suis perdue de réputation!⁴

One of the choicest omissions is a short conversation about an escapade of de Saxe's when he was young.

L'abbé. Au siège de Lille, il a enlevé, il n'avait pas douze ans il a enlevé

Athenais. Une redoute!

L'abbé. Non, une jeune fille, nommée Rosette.

Athenais. (avec admiration) A douze ans!

L'abbé. Et quand on commence ainsi, vous jugez⁵

¹Ibid.

²Ibid., p. 30.

³Ibid., p. 7.

⁴Ibid., p. 60.

⁵Ibid., p. 13.

While character changes for propriety's sake are the most important device used in purifying a play, others, are also employed. In Daly's Frou-Frou there is an omission of a description which the Baroness gives Gilberte of a room in which a jealous husband had shot his wife and her lover when he discovered them together. Mention had been previously made of the hotel in which the affair happened, when the Baroness insisted on going to the sale of the furnishings.¹ In the original she speaks of the room in which the woman had the misfortune to be found, but in the adaptation she mentions only the house. And when, in Act IV, she describes the furnishings of the room, she speaks in mock horror of the wall-paper which depicted Poniatowski, seated on horseback, jumping into the water, and says, "Vous imaginez-vous cette malheureuse femme au milieu de ces deux ou trois cents Poniatowski! Navrant! navrant!...."² American audiences probably felt that a clandestine love-affair, carried on in sordid surroundings, was not a proper subject for amusement, hence the comment was deleted, but it is interesting to note, as a reflection on the difference in taste, that in his article on Frou-Frou, Sarcey laments that its authors did not make a comedy out of it instead of a tragedy, for they show such remarkable lightness and deftness of touch, at the same time that they manage to put so many implications into that very incident which was just quoted.³

It seems that American audiences may not have approved of defiant women either, for though in Act III of the original, after Frou-Frou has attempted to regain her position as mistress in her own house, she realizes that she is practically being thrown into Valréas' arms and says, in a last attempt at justification,

Le ciel m'est témoin que j'étais sincère en essayant de résister, de me défendre!.... Mais je ne suis pas la femme des longs efforts Et quand je succomberais, j'ai bien le droit d'aimer qui m'aime, après tout

in the adaptation she says nothing of her right to love him who

¹H. Meilhac and L. Halévy, "Frou-Frou," Théâtre (Paris: Calmann Lévy, 1901), I, 60.
Daly, op. cit., p. 33.

²Meilhac and Halévy, op. cit., pp. 143-144.

³Francisque Sarcey, Quarante ans de théâtre (Paris: Bibliothèque des annales, 1901), VI, 119.

loves her.¹

In Diplomacy, a dishonorable proposal which had been made to the heroine Dora, on the stage, is, in the adaptation, only recounted by her as having happened the night before at a ball.² In Act III of The Marble Heart, Volage, the editor, is trying to persuade Raphael not to succumb to Marco's charms, but he does not tell him the story of one Sir Maurice Lindey who ruined himself because of her.³ In the next act Veaudoré is mocking Raphael with a reminder of having seen him in a box at the theatre, but in the adaptation most of the details concerning the getting of the box, plus the comments on Raphael's unhappy appearance are omitted.⁴

The Weston version of Lucretia Borgia also make significant omissions. Hugo, in his play, had intended to present "la difformité morale la plus hideuse, la plus repoussante, la plus complète,"⁵ and to combine it with a maternal instinct, so as to make the moral monster more interesting.⁶ He included, therefore, much information about the incestuous and adulterous relations in the Borgia family,⁷ he spoke of Lucrèce's many husbands and of their ignominious deaths⁸ but all these references do not appear in Weston's version. According to the report of Gubetta, Lucretia's trusted courtier, John and Caesar Borgia are both supposed to have

¹Meilhac and Halévy, op. cit., p. 122.
Daly, op. cit., p. 45.

²Diplomacy (Manuscript in the Morton collection, University of Chicago), p. 44.

³T. Barrière and L.-Thiboust, Les Filles de marbre (Paris: Calmann Lévy, 1882), p. 48.
Selby, op. cit., p. 28.

⁴Barrière and L.-Thiboust, op. cit., p. 73.
Selby, op. cit., p. 41.

⁵V. Hugo, Lucrèce Borgia (Paris: J. Hetzel et Cie. 18__), Introduction, p. 11.

⁶Hugo seems to have liked this particular combination of vice and virtue. He used it also in La Tour de Nesle, which the elder Dumas adapted into a play.

⁷Hugo, op. cit., Act I, pt. 1, sc. 5, p. 36.
Act II, pt. 1, sc. 4, p. 75.

⁸Ibid., Act II, pt. 1, sc. 4, p. 76.

loved the same woman who was their cousin,¹ and not, as historically and in Hugo's version, their sister.² Some of the accounts of the Borgia skill in poisoning are left out,^{3, 4} and, also, statements which show, or imply, a light attitude towards love and virtue do not appear. When Don Alphonso says it would be a pity to kill Gennaro and prevent him from enjoying the pleasures of balls and carnivals, he does not add, à propos the carnivals, "ou il se trompe tant de maris."⁵ And at the party in the Negroni palace, this part of the dialogue between Oloferno and Gubetta is deleted.

Oloferno. Rien n'est si doux que de chanter une belle femme et un bon repas.

Gubetta. Si ce n'est d'embrasser l'une et de manger l'autre.⁶

Minor alterations in the same general vein, which one might note, appear in Camille and in Frou-Frou. In the Heron version of the former, the carriage which St.-Gaudens gives Olympe turns out to be a candy one;⁷ in neither the Heron nor the Boston prompt-book versions is mention made of another of Olympe's lovers, Edmond; in both, the elaborate gambling scene of Act IV is much cut down; and in the Boston version there are no comments about St.-Gaudens' experience with the yellow carriage in which he had seen a former mistress drive off with another lover, or about the fact that though the party at which Camille and Armand meet again after their separation, is, ostensibly given by Olympe, St.-Gaudens' wife will realize how much it cost.

In Frou-Frou, "Il me parle comme à une enfant ou comme à une maîtresse" becomes briefly "He speaks to me as if I were a

¹Victor Hugo, Lucretia Borgia, Adapted by J. M. Weston (Boston: William V. Spencer, n. d.), Act I, p. 12.

²Hugo, Lucrèce Borgia, Act I, pt. 1, sc. 1, p. 13.

³Ibid., Act I, pt. 2, sc. 3, pp. 46, 47.

⁴One of the burlesques on the play parodies Lucretia's reputation as a poisoner and makes her a doctor who tries all her remedies on Gubetta. Henry J. Byron, Lucretia Borgia; or, La Grande Doctresse (London: T. H. Lacy, n. d.).

⁵Hugo, op. cit., Act II, pt. 1, sc. 5, p. 83.

⁶Ibid., Act III, sc. 1, p. 111.

⁷Heron, op. cit., p. 13.

child";¹ ".... montrez-vous à l'Opéra en costume de Circassienne, ou bien habillez-vous en homme" becomes ".... show yourself at the Opera in a dress that will draw every eye upon you--or better than that, ride a velocipede in the Park!"²

Propriety was not, however, the sole motive for making alterations in the plays. In a drama like Mosenthal's Deborah, Daly³ made changes in order to make the characters simpler and, at the same time more striking. Thus, in his version, which is called Leah, the Forsaken, the schoolmaster, Nathan, is quite a different person from what he originally was and it is this change in Nathan's character which is the most important difference between Deborah and Leah. In Mosenthal's play, the schoolmaster's identity as an apostate Jew is revealed to the inhabitants of the town after the interview with Abraham in the forest. The villagers had then wanted to drive him forth just as he had driven the other Jews, but Joseph had taken him in. From that time on he had become a devoted servant of Joseph and Hanna, had saved one of the old women of the town during a fire, and when his brother and his family had been driven from their homes in another city, he offered to take them in if the community were willing and if authority might be obtained from the government for Jews to live in that place. The community was willing, since the change in the schoolmaster's behavior had convinced them that he, too, was a man like all others, and also, that in accepting any more Jews into the

¹Meilhac and Halévy, op. cit., p. 101.
Daly, op. cit., p. 38.

²Meilhac and Halevy, op. cit., p. 92.
Daly, op. cit., p. 35.

³There is an English version by Charles Smith Cheltnam called Deborah; or, The Jewish Maiden's Wrong, which was first performed two years after Daly's, on July 12, 1864, at the Royal Victoria Theatre in London. It is in three acts and is even more melodramatic than Daly's, making the schoolmaster even more villainous and subjecting him to a guilty conscience and fits of hysterics which almost drive him mad. It has a gypsy dance before the wedding and a spectacular final scene in which Nathan stabs Deborah and then rushes over the hill in an attempt to escape. There is also more irrelevant humor, in scenes between Rose and Peter, who are sweethearts. The names are the same as in the original, with one exception--"Die alte Lise" becomes "Martha"--and unlike Daly's play, the scene between Ruben and Deborah is retained, as are the ones in which little Deborah appears with her childish prattle.

village they would not be bringing well-poisoners and child-murderers. In Daly's version, Nathan is an unregenerate villain to the very end. His hatred and persecution of the Jews is much more intense than in Deborah, though Abraham accuses him of being a Jew, there are no villagers present to hear these words, and it is not until the very end of the play that Leah declares to the townspeople that he is Nathan of Presburg, who had left his father to die in poverty when he, himself, had become converted. The schoolmaster then attempts to strangle her, as he had strangled Abraham, but police officers prevent him.

This alteration in Nathan's character is apparent from the very first in his feeling of insecurity as a Christian, even though he has been accepted as such for twenty years. This insecurity makes him unduly insistent on churchgoing, and over-zealous in his persecution of Leah. In the first act, he, the pastor and Lorenz are discussing Rudolf's not being at church, and though the pastor is willing to condone an occasional absence, Nathan smugly takes the opposite views.

Father H. Schoolmaster, one may be excused from coming to church.

Nathan. Shame, your reverence, you should better have said--he that cannot walk must crawl to our temple this day.

Father H. You cling so closely to the forms. I fear you forget the spirit of Christian precept.

Nathan. Thanks, your reverence. You and I can never agree. But I was at church today, though I am not so young as Rudolf.¹

This leads to a statement, made partly in jest, that had the schoolmaster been born a Jew he would surely have been a Pharisee. This shot comes close to home and Nathan wonders, in an aside, whether the pastor suspects his origin.² His fear makes him later remark that though deceit might be found among Christians as well as Jews, his "book of life is clear."³ The suspicion that there may be something significant in Nathan's past seems to be present in the pastor's mind for in reply to Nathan's justification he says, "Since when? True, you have lived among us twenty years, and have been the strictest in the creed of all our neighbors. But what, or who you were before that time, no man I ever saw could tell."⁴ This suspicion is apparently quite strong, for after

¹Augustin Daly, Leah, the Forsaken (New York: Samuel French, n. d.), pp. 4-5.

²Ibid., p. 5. ³Ibid., p. 7. ⁴Ibid.

Nathan has infuriated the mob against Leah by telling them she had come in order to get little children to kill for a Passover sacrifice, the pastor denounces him as a "malignant bigot" who would be responsible should anything happen to Leah, to which the smiling answer is, "I am a good Christian."¹

Nathan's undue persecution of his kinswoman is again revealed during her tryst with Rudolf, when he lurks sinisterly in the background² in order to overhear what is going on. With his information he goes to Lorenz, Rudolf's father, insidiously convinces the old man that Leah can be bought off,³ and then goads him on and puts into his mouth the words he speaks in trying to get Rudolf's consent to give her a bag of gold. Nathan himself takes the gold, gives it to another Jewess and then sends back a messenger to say that Leah has accepted it.⁴ While he is talking to this other woman his voice is overheard by Abraham who recognizes it and declares that Nathan is an apostate. The school-master, in his great fear, strangles the old man.⁵ The extent to which his fear and his hatred and persecution are all one complex characteristic in his psychological make-up, comes out very well in his soliloquy after the murder.

At last I have escaped that crowd whose eager curiosity frightens me. Where are they? Am I alone? Alone and safe? O God of Israel, if I am to purchase security by such horrid deeds, how terrible is the course thou hast laid upon the criminal! How was I a criminal? Was it because I chose riches, instead of misery; honour, instead of disdain; life, instead of death? Were it not for that feeling here, I might persuade myself that I was not the guilty wretch I am. Let me gather my thoughts. Have I been discovered? Am I suspected? How looked those peering faces that gazed upon the aged corpse? No--no! They were only blank with amazement. The thunderbolt that angry heaven may have designed for my guilty head had only served to conceal my crime! Ah!, that clammy throat seems yet between these trembling fingers. Oh, ye who live to old age, still happy as children in the faith you learned at your mother's knee, can never tell what hourly terror the apostate feels--not at the halter--not at the rack; but at the loss of men's opinions! For fifteen years have I laboured to become the honoured man, but in a single moment I may be cast into the degradation to which my kindred are rotting to this day. I am resolved. No life so precious as my own; fear makes a tiger of me. Even as I have silenced the only accusing voice raised against me--so will I to the end.

¹Ibid., p. 10. ²Ibid., p. 14. ³Ibid., p. 20.

⁴Ibid., p. 25. ⁵Ibid., p. 26.

Let me once get rid of this accursed woman; now for ever lost to her lover, then shall I again feel what it is to rise without foreboding, to sleep without fear.¹

His last manifestation of hatred occurs when Leah comes back. As the leader of a band of villagers, he incites them to seize her and stone her, but is forced to desist because they are in front of the magistrate's house, and also because they do not have the proper legal authority. This, however, is easily obtained, and Nathan soon returns with officers of justice and a notary, in addition to the crowd which has followed at his heels. Once more he attempts to have Leah seized but this time she accuses him publicly of being an apostate, an accusation which at first he completely denies, but soon admits, all the while trying to justify himself.²

The alterations which were made in order to stress both the good and bad characteristics of Leah are interesting. Hanna, in Deborah, had gone to take some food and clothes to a poor Christian woman who had recently given birth to a child. On the way she met Deborah who was carrying a hungry baby, the prematurely born infant of another Jewess who was one of the group fleeing from Hungary, and out of charity had given the milk and clothing to her instead of to the woman for whom they had been intended.³ In Daly's version Maddalena sets out on the same errand, finds Leah with a woman and child for whom she is caring, having met them in the forest and seeing they were in great need. This woman and her baby are the Christians to whom Maddalena was taking her gifts.⁴

Another addition to stress the sympathetic aspect of Leah's nature is her pathetic plea to Rudolf not to desert her now that she has found him and has known how it feels to be a woman and not a despised outcast.⁵ Rudolf, in his turn, in justifying his love for her to his father, also strengthens the favorable impression of her. He says he loves her not because she is "most beautiful before the world, but because she is most beautiful to him,"⁶ and

¹Ibid., pp. 26-27. ²Ibid., pp. 39-44, passim.

³S. H. Mosenthal, Deborah (Halle: Otto Hendel, n. d.), pp. 9-10.

⁴Daly, op. cit., pp. 5-6. ⁵Ibid., p. 15.

⁶Ibid., p. 19.

when he half-heartedly consents to the attempt to buy her off he says to Nathan,

Hold, Schoolmaster! when she refuses it with scorn, as I know she will, send here a fleet messenger with the tidings to make me happy, and clear her fair fame. Then, father, you shall see how Leah loves, and that a Jewess's honesty is a jewel of as pure lustre as a Christian's honour.¹

To counterbalance these features, Leah's desire for vengeance is also made more intense in the Daly version. After she comes back, instead of being won over at first by Maddalena's goodness to her and leaving just before Rudolf's arrival, she says, "Yes, I will remain tonight, and vengeance may yet be mine; but I must not be seen."² She then hides herself, listening to the conversation between husband and wife, and it is only after over-hearing what the two have to say about her that she forswears her vengeance and wanders off alone.³

Besides simplification of this sort, there was still another reason for changing characters, namely the introduction of humor, and to this end, liberties were taken. Daly, in Frou-Frou, completely altered the Baron, with the intention of making him a comic figure, but succeeded only in making him a grotesque one. In the original the Baron is a good friend of Brigard and of his two daughters, and as such is concerned about them. He also knows that he and his wife have dissimilar tastes, that though she likes the attention of young men, she is still faithful to him, so being a wise man, he resigns himself to watching in an objective manner her would-be admirers, and spending his leisure time on his botanical hobby. When Daly got through making additions to his part, the Baron is no longer the resigned wise man, but alternately a concerned friend and an utterly stupid ass who spends so much time puttering around in the mud looking for rare specimens that he cannot see what his wife is doing under his very eyes, and who, when he does turn his gaze upon her, is promptly and easily hood-winked into believing all sorts of nonsense. In such a rôle he is apt to make all sorts of inane comments, and he does. In the second act, when the Baroness, Valréas and Frou-Frou are rehearsing for a charity performance, the Baron comes along and forms an audience of one, all the time keeping up a running commentary.⁴

¹Ibid., p. 22. ²Ibid., p. 41. ³Ibid., pp. 43-44.

⁴Daly, Frou-Frou, op. cit., pp. 24-27.

Even in the face of a serious situation, when he knows that Sartorys is intending to kill Valréas, he must be humorous, even though in asides.

Valréas. There are some things which we are bound to expect, and yet which seem to be always far off; (smiling) and death is one of them.

Baron. (Aside) "And death is one of them." Any man who talks in such a tone of voice as that is sure to be popped over at the first shot.¹

And again:

Valréas. (Returning to Gilberte and taking her hand over back of sofa and kissing it.) Farewell, Gilberte.

Gilberte. Until we meet again?

Valreas. Until we meet again.

Baron. (Aside and following him.) "Until we meet again." If that young man don't shoot quicker than he talks, he's a goner.²

In Act II of The Marble Heart there are some changes of the same sort. Two empty-headed but wealthy fops, Monsieur Veaudoré and the Viscount de Chateaumargaux are substituted for two of the many indistinguishable young men who are among Marco's admirers. The Viscount, in order to stress his silliness, is made to speak in what is probably supposed to be an affected English manner and has two gags which characterise him. He constantly repeats either "Yewrs, yewrs, yewrs," or "Clevar, clevar." The fops are not, however, so stupid as not to know that they are tolerated only by reason of their money. As Veaudoré puts it,

(I have) plenty of money, and that's better than brains, all the world over!.... Put Volage's wit and learning against my billets de banque and who'll have the best of it, ha! ha! ha! (Taking out a pocket book.) This is my magic lantern. (Taking out a handful of notes.) As long as I can edit articles like these, who will refuse me respect?

To which his friend the Viscount promptly replies, "My dear boy, clevar, clevar, demn'd clevar!"³

A significant character change for the sole purpose of introducing humor is in A Celebrated Case,⁴ where Chamboran, a soldier who has long been a friend of Jean Renaud becomes, in the Cazauran version, a Sergeant O'Rourke with a thick Irish brogue.

¹Ibid., p. 50. ²Ibid.

³Selby, The Marble Heart, op. cit., pp. 15-16.

⁴Cazaaran's adaptation of Une cause célèbre by D'Ennery et Cormon.

The incongruity of an Irishman in a play in which all the other characters are French is explained away by the simple statement that O'Rourke had always hated the English, so that when France and England were at war, enlisting with the French army gave him an excellent opportunity to express his dislike. The play is, in consequence, liberally sprinkled with Irish dialect, with "acushlas" and "avourneens," "fayths" and "av coorses." Except for this shift in nationality and speech, there is no other change.

In DeMille's The Lost Paradise there are also a number of alterations for humor's sake. In Fulda's original,¹ the prototype of Appleton is a writer who, living in a small town, had written a novel about the life there, had made a great success, and had come to Berlin to gather impressions for a new work, but collecting impressions now took up all his time and he had never written again. He had married a girl from home and had brought her with him to Berlin, but she did not like the life of the big city and soon convinced her husband to leave for their small town where they would both be happier and where he could resume his writing. In the American version Appleton becomes a comic figure, is a bachelor, and is attracted to Polly Fletcher, who is the niece of Knowlton's man of business, and who is visiting with Margaret. Polly is a Vermont country girl with little use for city ways. To use DeMille's phrase, she is a "country slip in city soil,"² and in speaking of the customs practiced back home introduces a good deal of homely humor. She is an example of the shrewd Yankee girl type which had become quite popular on the American stage.

Mr. Fletcher, Polly's uncle, is a completely new character, not appearing in Fulda's version at all. In his capacity as Knowlton's man of business he is allowed to rebuke his employer for his lavish expenditures in connection with Margaret's birthday, for his mortgaging the factory and for his using the money that was to be given in payment of notes falling due the next day, to pay for a diamond necklace. But more important is his comic bashfulness in a love affair of eleven years' standing with Cordelia, the buxom little old lady in charge of the public library. Neither

¹Das velorene Paradies.

²Ludwig Fulda, The Lost Paradise, Adapted by Henry C. DeMille (New York: Samuel French, n. d.), p. 4.

one of them approves of marriage in haste, so at the end of the play, when all the other couples are happily paired off he announces that they, too, are finally going to be married--two years from date.

Another humorous addition are Billy and Cinders. Cinders is almost like Topsy who "just grew." The workers had found her, a baby on an ash-pile--hence her name--and she had grown up in the factory. Though she is independently disrespectful and refuses to be impressed by Standish until she discovers he is the new partner, she has a kind heart. She speaks in dialect, in malapropisms and in puns, is outlandishly dressed, "in a dingy skirt, and a jacket fastened with a man's leathern belt, wears one boot and one shoe, and has a workman's brown paper cap on her head. She walks deliberately with a kind of swinging gait,"¹ or minces along with her nose in the air. As for Billy, he is her adoring swain who is very definitely ruled by her, and with whom much of her comic dialogue is exchanged.

It was not always necessary to alter characters or to introduce new ones in order to make an audience laugh. A simple device frequently used was the outright interpolation of lines which were supposed to be amusing. Thus Volage, the editor in The Marble Heart, describing his newspaper, The Magic Lantern, and the duties and activities connected with it, assumes a facetious tone which is at the same time satirical.

.... I was thinking of The Magic Lantern--of course you are all subscribers The Magic Lantern--an anti-prosaical, anti-field-sportical, anti-political, anti-police-reportical, anti-empirical, anti-nonsensical, strictly just, savagely moral, and fearlessly independent journal of art, science, literature, and fashion--containing in its elephantine sheet and supplement all the talent, all the genius, all the glory, all the whimsicalities, all the news, and all the advertisements of all the wonders of all the worlds, price, three sous--annual subscribers to have a chance in a lottery for a free passage to the north pole.²

And the Viscount is moved to add, "Yewrs, yewrs, yewrs--with a return ticket."

In Frou-Frou there are also such interpolations. The first is between Valréas and Frou-Frou's maid.

¹Ibid., Act II, p. 34.

²Selby, The Marble Heart, op. cit., p. 18.

Valréas. Pauline, you are a young girl and you know what love is, don't you?

Pauline. Oh, I've had an ordinary education, sir, and love is one of the primary studies for girls.

Valreas. Of course it is. It's addition, isn't it? Or is it multiplication?

Pauline. Yes, sir--two and two make one.

Valréas. Well, then, you can appreciate my feeling when I tell you that I adore her--I have adored her ever since--

Pauline. Two days ago, going on three!¹

Or:

Baron. (To the Baroness) Here, my love, is something which I selected for you. (Offering an insignificant black flower.) Ugly, but very rare. I dug it out of a mud-bank, my darling, at the risk of my life.

Baroness. Dug it out of a mud-bank for me? Really, you are too good. I don't care to rob the mud-bank.

Baron. But, my dear, you don't know what this is--it is the far-famed Achyrophorous Calendula Borkorsis Alpina.

Valréas. What?

Baron. The far-famed Achyrophorous Calendula Borkorsis Alpina.²

Still another passage which may be considered humorous, though there was undoubtedly another motive behind its introduction, namely, the expression of Daly's views on stage realism,³ appears in Act II. It is between Pitou, the prompter who has brought Frou-Frou her part in the charity play, and Pauline. While he is waiting for someone to enter he briefly soliloquises on the relative follies of fashionable women, the greatest folly being the appearance on the stage of a theatre. When Pauline comes in they talk about Frou-Frou and Valréas for a short while, but soon they shift to theatricals, and it seems that fashionable women and Pauline are sisters under the skin, for she too, would like to go on the stage, whereupon Pitou gives her advice on acting and naturalness.

Pitou. Why don't you go on the stage? I'll teach you. You have a good figure, if it's properly dressed; and a good face, if it were properly painted.

Pauline. No, sir! My face and my figure are natural, and I'm proud of it.

Pitou. Natural, my dear! (Eying her through glass and patting her cheek.) You mustn't be proud of nature if you want to be an actress. No one wants to be natural on the

¹Daly, Frou-Frou, op. cit., p. 4. ²Ibid., pp. 6-7.

³Daly was, apparently, fond of poking fun at the stage. Cf. Act II, pp. 29-30 of Madeleine Morel, in which Blaswitz outlines his plans for making Pervenche a successful actress.

stage, where the daylight is gas-lamps, the moon green calciums, the landscape painted canvasses, the gold dutch metal, and the diamonds tin!

Pauline. But I thought actors and actresses were praised because they were natural.

Pitou. Nature--nonsense! The actor who should strive to be natural would be a blundering booby, and the public would like him as little as they do raw meat on the table, although meat in a state of nature is raw. Human taste wants cookery, that's all. Natural acting, my dear, is only nature, boiled, baked or roasted.¹

In Camille, the gag is employed as a humorous device, but only sparsely. It is usually a comment on Prudence's constant hunger and her capacity for eating, and appears in almost all the different versions.

In Leah there are only two slight attempts at introducing humor. One is the frequent repetition--to a much greater extent than in the original--of the doctor's phrase, "for that are we doctors," and the other is Ludwig's relation of an incident in his domestic life after his small son had destroyed a rose-wreath given him on his wedding day.

Ludwig. Ah! how my wife cried, "The rose wreaths of Dame Gertrude always bring good luck!" says she, "Yes," says I, "but she gives them to us after the mischief's done," says I, "How's that?" says she, "After we're married," says I, and with that, she flung the ladle at me that caused a most unsightly gash on my cerebellum, which I dressed with plaster. For that are we doctors!²

In two more of the plays there seems to be an interpolation of comic material, but no absolute statement can be made concerning it, for of one play, Article 47, no copy of the original French version is available, and of the other, Mother and Son, neither the original, called Les Bourgeois de Pont-Arcy, nor the adaptation, is attainable.³ There are, however, elaborate newspaper reports, of both the French and American versions, and it would seem, judging from them, and from a certain amount of knowledge of other Sardou plays and their structure, that the comedy in the American play is an addition. In Article 47 it is obvious that the humor, which appears only in Act I is entirely out of keeping with the seriousness of the rest of the play, and must have been

¹Daly, Frou-Frou, op. cit., p. 17.

²Daly, Leah, op. cit., p. 31.

³Cf. Appendix A for titles of other plays not available in the original versions.

the adaptor's original contribution. Further evidence to this effect can be derived from a very bad pun which is possible only in English, since it has no meaning in French.¹

There are still other differences between the originals and the adaptations. An important one, and one encountered quite often is a change in the structure of the plays, this change involving a shift of scenes, omission of some of them and a general cutting down and telescoping of the entire play. In Frou-Frou there are two such alterations which are noteworthy. The first one is made right at the beginning and has for motive the sound psychological principle of heightening the expectation of the audience. In the French version the curtain rises on Pauline who is arranging a vase of flowers and who, through the window sees and then comments upon her mistress, Gilberte, upon Valréas, and upon their spirited arrival on horseback. Immediately after Pauline's speech, Gilberte comes running in breathless, followed by Valreas with whom she had been having a race and after some playful dialogue she goes off to dress for dinner, leaving the young man to talk with the others who come in. She does not re-appear until after Sartorys, a suitor living nearby, has asked Louise Brigard for her sister's hand, for Louise has the only level head in the family, and she promises him to do the proposing. At this point Frou-Frou suddenly enters in evening clothes, asking for help in fastening a bracelet.

In the Daly adaptation, Gilberte does not appear in riding costume at all. Pauline sees her and Valréas through the window as in the original, but the latter enters alone, saying that his companion has gone straight up to dress for dinner and the dialogue that was originally carried on between him and her is very easily modified so that it becomes conversation between him and Pauline about Frou-Frou. The adaptation then follows the original until the end of the act, but, because of the change in the first scene, postpones Frou-Frou's now more dramatic first entrance until after Sartorys' declaration.

The other structural modification which was introduced, but which is not so simple to explain, is the complete omission

¹Adolphe Belot, L'article 47, ad. Henry L. Williams (New York: DeWitt Publishing House, n. d.), p. 10.

of scene 8, Act IV. Frou-Frou, after having gone to Venice with her lover, pleads with her husband not to fight him in a pistol duel. Sartorys remaining adamant, leaves his wife in a faint, and it is at this point that the act ends in the American version. In the French, Gilberte is revived by the Baroness and the two wait in fear until the Baron, who is a witness of the duel, returns to announce that Valréas is mortally wounded, but that Frou-Frou cannot go to him because his mother is with him. The omission does not leave a serious gap in the development, because in the exposition of Act V it becomes quite clear that Valréas is dead and that it is Sartorys who shot him. All that is cut out is an emotional acting scene which only adds to Gilberte's misery in her discovery not only that she can expect no mercy from her husband, but that also because of her illicit relationship to Valréas she cannot go to him during his dying moments, all the time realizing that she is the cause of his death.

In The Ironmaster¹ there is a simple structural change which is merely the omission in Act III of the scene in which a deputation of employees in Derblay's ironworks come to the celebration which is being given in honor of Clare's birthday, present her with flowers and make a pleasant little speech in which they wish her much joy on the happy occasion. The omission of such a scene is rather remarkable because, with its sentimental appeal, it is the kind that would normally be retained, or even interpolated.

In the Claxton version of The Two Orphans,² there is, at the end, the omission of a complete scene which allows the play to conclude on a fine dramatic high-point. In the original, after Henriette has found her sister Louise in the hovel of the Frochards the two of them leave in safety, Pierre Frochard having, in the meantime, subdued his older brother, Jacques, and stabbed him in the chest. In the next scene, in the bureau of the Comte de Linière, there is a grand reconciliation in which Louise is revealed to be the Comtesse's daughter by a first secret marriage;

¹Georges Ohnet, The Ironmaster, ad. J. V. Prichard, (New York: Samuel French, n. d.).

²The Two Orphans, as played by Kate Claxton, [Printed, not published] The original version of this play is not available, but a detailed review of its plot may be found in L'illustration, Feb. 7, 1874, p. 91.

in which the Comte, who now understands the cause of his wife's reticent silence and apparent coldness, forgives her; and in which the Chevalier and Henriette are finally united and a blessing bestowed on their approaching marriage. This final scene is by way of being an anti-climax after the spectacular struggle for the vindication of virtue in the preceding one,¹ so in Miss Claxton's version, which had been prepared by Hunt Jackson, this final reconciliation is left out and the scene of the struggle made even more exciting by bringing the Chevalier, his valet and officers of the law into it. In the Oxenford version of the play,² this reconciliation is retained as it was, but in a manuscript copy in the Morton collection³ there seems to be an attempt at reconciling both the Oxenford and Claxton adaptations, in that it introduces the reconciliation, but instead of making it a separate scene, simply brings the Comte, the Comtesse, and the doctor who had been caring for her in her recent illness, all into the Frochards' house, along with the Chevalier, the valet and the soldiers.

Another structural change, but one involving a slight change in motivation appears in the first act of the Claxton version; Lafleur is waiting for the coach from Normandy because his brother-in-law, who was to meet it, is in Lyons. He had opened the letter to the latter and planned to fulfill the instructions to meet the two girls coming to Paris. The Marquis de Presles, on hearing that one of the girls is only seventeen, promises Lafleur one hundred louis if he brings her to his chateau and Lafleur consents.

In the Oxenford version, the Marquis is waiting for the coach. He had been at Evreux expecting an old aunt to die, but she had recovered and he came back to Paris on horseback. On the way he had passed a coach and when it stopped saw one of the girls

¹In the review of the opening performance in France, Savigny thought the play should come to an end after this struggle in the house of the Frochards. L'illustration, Feb. 7, 1874, p. 91.

²John Oxenford, The Two Orphans (New York: Samuel French and Son, n. d.).

³A collection of plays popular in the United States. The collection is kept in the Rare Book Room of the University of Chicago.

get out. He is so much impressed, that he and Lafleur meet the girls' uncle, Martin, on the Pont-Neuf, tell him that the coach will be delayed for two hours, invite him to a game of piquet to pass the time, and make him drunk so that they can kidnap Henriette without interference.

In the Morton collection manuscript, Lafleur tells Antoine, a servant of the Marquis', that the latter has returned from a visit to Normandy and that on the road he had seen the coach and the girls. Antoine is to keep Martin out of the way, by keeping him in the cabaret. When Martin does arrive, they tell him that the coach has been delayed, offer him some drink, and while he and Antoine are quarreling about his wife's virtues, Lafleur goes about the abduction unimpeded.

A very conspicuous structural change occurs in the Oxford version of *Adrienne*,¹ which follows the original closely in its second and third acts, which are parallel to acts four and five of the Scribe version. Acts one, two and three of the original are condensed into one. This first act is laid in the Comédie-Française green-room where the actors gossip about Maurice de Saxe, about *Adrienne's* being in love with him, and about the Prince de Bouillon who is keeping *la Duclos* with a house, carriage and diamonds. The Prince discovers *la Duclos's* apparent perfidy in her message to de Saxe, he and the abbé make plans to disrupt her tête-à-tête, and Maurice writes his letter to *Adrienne* saying he cannot meet her that evening. All this is in scene one, Act I. In scene two of this version, there is included most of what is in scene one, Act I of the original, and part of the colloquy about the bouquet of roses tied with a gold cord of scene four, Act I of the original. Scene three is a very condensed version of Act III which takes place in the house of *la Duclos*. In it, however, Maurice makes no attempt to justify his presence there with another woman, and when *Adrienne* discovers that he has left the house with her assumed rival she falls on the sofa in a faint. In this entire adaptation, the only noteworthy omission is the character of *Athenais* and, hence, the scenes in which she appears.²

¹John Oxenford, *Adrienne, The Actress; or, The Reigning Favorite*, (New York: Samuel French and Son, n. d.).

²Diagrammatically, the Oxenford and Scribe versions compare in this way:

The advantage of this very condensed form, besides its brevity, is that all the high points are included, and the rest of the material left out. In the original, the plot becomes really interesting only in Act III, with the first two acts being merely preparation for it. Oxenford simply cut out the preparation and started with the action.

Drastic cutting is also seen in Forrest's adaptation of Giacometti's Marie Antoinette, which makes an average length play out of a very long one. The desired result was partially effected by omitting most of the material and condensing what was left, in the following manner:

<u>Giacometti</u>	<u>Forrest</u>
Prologue	Prologue
Act I	Act I
Act II	
Act III, pt. 1	
Act III, pt. 2	<u>Act II</u>
Act IV	Act III
Act V	Act IV
Epilogue	Act V, sc. 1
	Act V, sc. 2

The final added scene shows, in a grand tableau, the place of execution, the guillotine, and the death of Marie Antoinette.

In Weston's version of Hugo's Lucrèce Borgia the condensation is made in this fashion:

<u>Hugo</u>	<u>Weston</u>
Act I, pt. 1	Act I
Act I, pt. 2	Act II, sc. 1, 2
Act II, pt. 1	Act II, sc. 3
Act II, pt. 2	
Act III	<u>Act III</u>

Both Marie Antoinette and Lucretia Borgia are plays with historical backgrounds, and one of the simplest ways of cutting them is to leave out this background. Generally, what remains in the American versions is an emotional play about figures who have been important in history. The interest is focused not on their significance as wielders of power, but on their reactions as human beings. Thus, all of Act II and the first part of Act III of

<u>Oxenford</u>	<u>Scribe</u>
Act I, sc. 1	Act II
sc. 2	Act I
sc. 3	Act III
Act II	Act IV
Act III	Act V

Giacometti's Marie Antoinette, including Mirabeau's appointment with the Queen, Lafayette's revelation to her that there had been a plot against his life because he had protected her, and Robespierre's denunciation in the Assembly of both the monarchy and of Lafayette do not appear in Forrest's version. Some of the other large sections omitted are the conversation of Malesherbes, Lafayette and Charles de Calonne about Lafayette's experiences in America, about the decadence of the monarchical system and the possible consequences of the Queen's allowing the performance of Caron de Beaumarchais' Marriage of Figaro at the Trianon;¹ and the conversation of the Count de Provence, Antoinette and her sister-in-law Elizabeth, about the importance of the appointment of the Duke de la Vauguyon and of the Marquis de Muy to the King's cabinet.²

Weston's Lucretia Borgia contains no mention of the increased political strength which Lucretia gave her husband when she married him and brought him, as dowry, more cities and duchies than he had had castles;³ or of the promises which had been made and broken by rulers.⁴

The same omission of historical and political information is seen in Modjeska's version of Mary Stuart. At the beginning Paulet and Hannah Kennedy discuss the details of Mary's arrival in England and her subsequent treatment;⁵ in Act I, scene four, Mary and Hannah talk over Mary's guilt in Darnley's death and the events which led to her imprisonment at Fotheringay.⁶ These were all left out in Modjeska's performance.

Omissions of a special kind appear in Mary Stuart where there are extensive cuts of all the material that is not directly

¹Paolo Giacometti, Marie Antoinette (New York: Théâtre Français, 1867), Prologue, pp. 3-6.

²Ibid., pp. 10, 11,.

³Hugo, Lucrèce Borgia, op. cit., Act II, pt. 2, sc. 2, p. 63.

⁴Ibid., sc. 4, p. 72.

⁵Friedrich Schiller, Maria Stuart, ed. C. E. Eggert (Chicago: Scott, Foresman and Co., 1903), Act I, sc. 1, pp. 80-84.

⁶Ibid., pp. 89-93.

connected with Mary. In the original play there is a sub-plot centering around Elizabeth, her intentions of marrying the King of France, the attempt to assassinate her, and her intense hatred of her royal prisoner. Most of this sub-plot does not appear in the Modjeska version. No mention is made of the tournament in honor of the French ambassadors,¹ the scene between Elizabeth and the Frenchman, Aubespine and Bellièvre is much cut down,² much of Leicester's complaint to Mortimer about Elizabeth's tyranny is omitted,³ and the scenes in which Mortimer tells Mary the plans to save her, only to have the recital interrupted by the news that an attempt has been made on the Queen's life, are completely cut,⁴ as are the next three in which Burleigh warns Aubespine to leave England because there are proofs that he is implicated in the attempted murder.⁵ Elizabeth does not give Davison the signed death-warrant, which Burleigh promptly takes from him in order to put it into execution,⁶ and the last half of Act V, after Mary's final speech to Leicester, does not appear. In this section Elizabeth is told of Mary's death, she condemns Davison and Burleigh, is deserted by Shrewsbury who says he is too old to continue in her service, and receives word that Leicester has sailed for France.⁷

There is one more important omission in Mary Stuart, the long scene in which Melvil offers the sacrament to Mary just before she goes to her death.⁸ In this scene there is much stress laid on the importance of the sacrament, on the exalted position of the church and on confession. It may have been felt that such a passage might be unpalatable to non-Catholics in the audience and thus destroy the sympathy for the heroine which had already been

¹Ibid., Act II, sc. 1, pp. 119-120.

²Ibid., Act II, sc. 2, pp. 120-125.

³Ibid., Act II, sc. 8, p. 145.

⁴Ibid., Act III, scs. 6-8, pp. 171-179.

⁵Ibid., Act IV, scs. 1-3, pp. 180-184.

⁶Ibid., Act IV, scs. 11-12, pp. 206-210.

⁷Ibid., Act V, scs. 11-15, pp. 233-240.

⁸Ibid., Act V, sc. 7, pp. 221-227.

built up.¹

In one of the plays, *Diplomacy*, the structural change consists of a condensation of Acts I and II into one act, while in *Leah*, the exactly opposite procedure is followed, and the first act of the original is cut into two, making the play a five-act instead of a four-act work. It would seem, at first, that Daly was interested in making his version longer than Mosenthal's, but that is not the case, for, actually, his version is shorter. Two complete scenes are omitted, one between Sarah and Abraham in which he fervently declares that all which comes from God is good,² and another in which Ruben and Deborah talk about the coming of the Messiah and the return to Jerusalem.³ These two scenes are not absolutely relevant to the story.

On the whole, *Leah* is a much more closely-knit play than the original, *Deborah*. All the long speeches are cut down, Joseph's meeting with Leah in the village and their promise to meet in the woods is omitted,⁴ as are the scene between him and Hannah in which he expresses his grief over his father's heart-attack on hearing his son's desire to marry Leah,⁵ the village gossip about Lorenz and his happiness about the wedding,⁶ Lorenz's own expression of his feelings of joy,⁷ Joseph's apology to his country for ever having wanted to leave and go to America,⁸ Leah's long lament about her unhappy childhood,⁹ her speech in which, after the curse, she says she is now ready to go wandering alone like a beggar,¹⁰ and a few short, but appealing speeches of little Leah to her grandfather for whom she has brought raspberries from the forest,¹¹ and to her father, to whom, on his return from Gratz, she proudly announces that four little chicks have been hatched

¹In general, there was a tendency to delete religious material from the adaptations, e. g. *Mary Stuart*, *Adrienne*, and *Leah*. It was added only rarely, as in a passage in Weston's *Lucretia Borgia*, and in the spectacle play, *Around the World in Eighty Days*.

²Mosenthal, *Deborah*, *op. cit.*, pp. 38-40.

³*Ibid.*, pp. 66-69. ⁴*Ibid.*, p. 16. ⁵*Ibid.*, pp. 30-33.

⁶*Ibid.*, p. 51. ⁷*Ibid.*, p. 55. ⁸*Ibid.*, pp. 57-58

⁹*Ibid.*, pp. 59-60. ¹⁰*Ibid.*, p. 65. ¹¹*Ibid.*, p. 73.

in his absence, and that the cow has a new calf.¹ Also omitted, of course, are all references to the schoolmaster as a repentant Jew and his desire to bring his brother and his brother's family to live with him.^{2, 3}

In re-making Deborah into Leah, Daly was faced with the problem of handling a delicate situation so as not to give offense to either Jews or Christians. His attempt to get more sympathy for the plight of the Jews in general comes out in the description which Nathan gives of the cruelties inflicted on Jews in Stockholm and in Prague, and of a particular incident he had witnessed in Gratz where a Jew had been thrown into a dyer's vat and had not been taken out, until he had promised to convert himself.⁴ It is also revealed in Nathan's long speech, already quoted,⁵ after he had strangled Abraham.

Another aspect of the attempt to get sympathy is the apparent desire not to tread on dangerous ground in the introduction of matters in any way religious or theological.⁶ In Mosenthal's version there are a great many references to God, Jesus, to Christian doctrine, to the God of Israel, and to Jewish customs. All these are carefully omitted. At the very beginning Hanna and the pastor are coming out of church and are speaking about the subject of his sermon.

Hanna. Die Liebe und die Leiden unseres Herrn und Erlösers. Ach, warum musste er denn so leiden!

Pfarrer. Um also lieben zu können. Der Juden Gott, der furchtbare, strenge, zog die Wolkensäule zwischen sich und sein Volk und lehrte sie die Ehrfurcht. Der Christen Heiland lebte und litt mit der Menschheit und lehrte sie die Liebe.⁷

These speeches are not included in the Daly version, nor are remarks like the following:

Die alte Lise. Herr Pfarrer, Gott verzeih' mir's dass ich's sage, schäm! Er sich, dass Er eine solche Religion hat!

¹Ibid., p. 78. ²Ibid., pp. 52, 71-72.

³These omissions arise from Daly's change in the character of the schoolmaster. Cf. pp. 32-35.

⁴Daly, Leah, op. cit., pp. 7-8. ⁵Cf. pp. 34-35.

⁶Cf. pp. 48-49, the religious omissions in Mary Stuart, and pp. 27-28, the purification of the abbé, in Modjeska's version of Adrienne Lecouvreur.

⁷Mosenthal, Deborah, op. cit., pp. 5-6.

Mein Gott, o mein Gott! So weit ist es schon gekommen!
Der Pfarrer verteidigt am Charfreitag das Judentum!¹

or:

Pfarrer. Du weisst, ich ehre den Menschen in Jud' und Christ; aber du willst deinen Kindern das Christentum rauben; die Menschlichkeit liegt im Christentum, aber nicht das Christentum in der Menschlichkeit; und diese neuen Religionen, die unsre Vernunft erfindet, werden sie standhalten, wenn unsre Vernunft wie ein Würmchen vom Todeskampf zertreten wird, werden sie Trost gewähren in der Sterbestunde? Menschlichkeit ohne Christentum, ein Vogel ohne Flügel, der nicht gen Himmel kann!²

There is only one example, in the emotional plays, of the opposite tendency, that is, the addition of religious material. A religiously sentimental speech is spoken by Gennaro in Weston's Lucretia Borgia. Maffio, one of his acquaintances, has been taunting him with his unknown parentage, and this is the reply which is provoked:

Gennaro. (Starting up) Maffio, I make no boast of the purity of my blood, of the nobleness of my rank, or of claims to honor, only as I win them. GOD is the only parent I have ever known; and the proudest potentate that ever reared his haughty crest to awe us into reverence by his birth and rank can boast no higher lineage, or feel more noble than I do now, when I acknowledge that to HIM alone I address the holy name of Father!³

Though, on the whole, the sentimentality which might arise from religion was avoided, other forms of it were introduced. Since most of the plays are about women it is not surprising to find much sentiment about mothers and motherhood. It is epitomized in M. de Montaignin's statement to his wife, "Tu es mère, tu es bonne mère, tu es sacrée!",⁴ by way of completely forgiving her for a transgression committed before her marriage to him.

The above quotation is from the younger Dumas' M. Alphonse, only moderately successful here in Daly's adaptation by the same title, but the same sort of idealization, almost idolization, appears in those foreign plays which had a great vogue here. In both the originals and the versions used in the United States there was an equal amount of this sentimentality, and an excellent

¹Ibid., p. 12. ²Ibid., p. 35.

³Weston, Lucretia Borgia, op. cit., Act I, p. 10.

⁴Alexandre Dumas, "Monsieur Alphonse," Théâtre complet (Paris: Calmann Lévy, 1898), VI, Act II, p. 138.

example of one phase of it, the extreme veneration of a son for his mother is seen in Lucretia Borgia. Gennaro's devotion to the idea which he has of his mother, whom he has never seen and about whom he knows nothing except what he has imagined is what makes his hatred of Lucretia dramatically ironic, since she is the woman he should love. He says of her.

.... next my God, I adore my mother! And yet I have never seen her face or heard her voice, or felt her soft embrace, or the warmth of her holy kiss upon my lips!.... I only know I have a mother that loves me, and is herself unhappy

The letters of my mother are the only breastplate I ever wear one thought alone possesses (my heart) my mother!.... I live in the faith and cheering hope of one day laying at my mother's feet a sword bright, unsullied by a single breath. I have even refused the princely offers proffered me to enter the service of the infamous Lucretia Borgia^{1, 2}

Self sacrifice of a son for his mother's sake is seen in Duty, Albery's version of Sardou's Les bourgeois de Pont-Arcy, in which Sir Geoffrey does not hesitate to ruin his own reputation and give up his fiancée in order to save his mother from the knowledge that her husband, his father, had kept a mistress by whom he had had a son.

In Camille, the heroine, just before her death, advises Gaston to continue in his reformed life, now that he has given up his mistress, and to devote more of his time to his mother. "Make her love the altar of your truth and it will rise before you as

¹Weston, op. cit., Act I, pp. 21-23.

²In general, sentimentality connected with the word "mother" was quite frequent, even in plays not predominantly emotional. In The Pavements of Paris, respect for a mother's love of her child leads one of the characters to say, ".... all ze money you possess would not tempt me to rob a mother of her child." (Act I, p. 15.) In The Sea of Ice, such expressions are abundant. Louise de Lascours is unhappy at the thought of a daughter whom she had left in Mexico many years previously and her husband says to her, "Weep on, Louise, a mother's tears are pure and holy!" (Act I, p. 5.) Later, when the family is stranded on an ice-floe and the little girl seems about to freeze to death, Louise says, "I thought if heaven willed that we should perish she would die upon her mother's breast, and her soul quit this earth amid the smiles and caresses of her mother," to which the Captain' reply is, "Ah, Louise! a mother's heart alone is capable of this sublime courage!" (Act II, pp. 16-17.) In the same play, in the scenes in Mexico, it is the mere mention of the word "mother" which awakens in Ogarita the memory of something she had known in childhood and which establishes her identity as the lost daughter of Raoul and Louise de Lascours.

a pillar of fire to guide you in adversity."¹

Close mother and son relationships² are also to be found in A Parisian Romance, Michael Strogoff,³ Article 47, The Marble Heart, and, to include an English play, Bulwer Lytton's The Lady of Lyons.

The children who sacrificed themselves for their parents were, of course, grown up. Very often, also, small children were present in plays, not necessarily because of their importance to the plot, but because their presence helped increase the pathos of a situation. Their tender appeal was found in plays of every country, so that this particular sentimental note, being already in the original did not have to be added to the adaptations. A favorite device was that of an erring woman who before she died wanted to see her child once more, as in Frou-Frou.⁴ Besides such cases, youngsters figured prominently in Leah, Marie Antoinette, A Celebrated Case, and The Sea of Ice, the latter being really a spectacular play, but having much in common with most

¹Heron, Camille, op. cit., Act V, p. 58.

²Mothers were not the only recipients of sacrifice. Daughters were just as ready to forego their own happiness for the sake of a father. When in Inshavogue, Brian suggests to Kate O'Dwire that as he is her father he plans to take her away to his home and to separate her from Lord and Lady O'Dwire who have brought her up, she does not hesitate to say, "I should not murmur, father, I am your child and owe you obedience." (Act II, p. 21.) The remarkableness of her quick consent is heightened when one realizes that Kate had been brought up by the O'Dwires as their own child and that she had never seen Brian until twenty minutes previously.

Valentine, in A Celebrated Case, agrees to be obedient to Lazare, who is posing as the Count de Mornay, when he lyngly claims her as his daughter. That she had been neglected by this man, and that he had broken the heart of her dearest friend, could not stand in the face of her duty to him as his child.

Diane, in Monbars, gives up the man she loves and marries another in order to save her father. When she refuses to see her lover before he leaves France, she says, "I must hesitate no longer. My father's life before my own happiness." (Act I, p. 13.) Soon after her marriage she is alone and pauses to reflect on the wisdom of her action and concludes that she did what she should have done. "Alone, and for the first time since my marriage. I can at least question my heart. (Pause) I was right. Yes, I did well. My first duty was to save my father." (Act II, p. 17.)

In connection with this first duty to save a father, cf. Bronson Howard's The Banker's Daughter, in which the same sacrifice is made.

³From Cazauran's adaptation of the novel.

⁴Cf. Paquita and East Lynne for similar situations.

of the emotional ones.¹

There is none of this maternal-filial emotion in De Mille's The Lost Paradise but the play is remarkable in its being a perfect example of complete sentimentalization. It had originally been a serious, somewhat dull treatment of a serious problem. It became a melodramatic treatment of a serious problem, but of a different problem. As De Mille adapted it for the American stage the entire emphasis is shifted. The trouble in the factory and the workers' insistence on a fifteen per cent increase are still there; as a matter of fact, even more trouble is added than existed in the original, but it is removed into the background, to form an unusual and novel setting for a triangle love story which contains a good deal of farce comedy.

The changes made throughout the play are very great. It is no longer a question of what is the heroine going to do in the face of the discovery of labor conditions in her father's factory and of her fiancé's part in refusing to alleviate those conditions, but merely a question which of the two men gets the girl. In the original there are not two men, but only the one, Standish to whom Margaret is engaged, while Ruben Warner is merely an engineer in the factory. It is Warner who opens her eyes to a world existing outside of her balls and parties, but between them there is no social or affectionate relationship. In De Mille's play Warner has known Margaret ever since she was a little girl and had come to the factory one day with her father. He fell in love with her then and out of his devotion to her he has continued working at the factory, never saying anything to her because of his consciousness that he is only a workingman and that there is a tremendous social gap dividing them. He discovers, on looking through the diary of the elder Standish, whose pupil he had been and whose writings he is to publish, that he, himself, is the inventor of the dynamo which is the source of the factory's prosperity. The disclosure of this secret would mean the end of the factory and, consequently, Margaret's impoverishment, so he says nothing at all about it. He allows her to think him a thief, he allows her to

¹The sentimental appeal of a child was apparent in many other popular plays, both at this time and previously. E.-g. The Fatal Marriage, The Stranger, The Banker's Daughter, Monsieur Alphonse.

think that by being on the side of the workers and walking out with them that he is working against her, that he is revenging himself for the one occasion when he had told her of his love and she had reminded him of his position as her father's employé. But Margaret's eyes open, and she learns to know and sympathise with the workers. When one of them tells her of the steadiness of Warner's love for her, she finally realizes that all this time he has been shielding her by not disclosing the secret of his being the inventor of the dynamo, so she breaks her engagement to Standish, taking Warner instead.

The new story, as presented above, is more sentimental than the original. To it are added any number of extra bits. There is the matter of Warner and the discovery he makes in the diary; there is poor, thin, undernourished Nell, a factory worker who is in love with Warner, who is actually pining away for him but who never is noticed by him because of the steadfastness of his devotion to Margaret. It is she who comes to Margaret's home just before the engagement party and tells her that the workers are threatening to tear the house down if there should be any celebration that night, the fifth one of the strike. Her coming to warn her rival causes her great pain, but she does it from goodness of heart and from resignation.

Another sentimental touch is the shift of time from March and an early spring, to November and a cold winter. The cold and snow intensify the misery of the workers and also allow Margaret, in her newly acquired rôle of angel of mercy to the workers' families, to feel the contrast even more sharply. She can express her charitable instincts in this way because the workers are striking and their power to hold out is beginning to weaken. In the original there is only the threat of a strike which is fortunately averted, so that there is no occasion for her to play Lady Bountiful.

A fine emotional scene is the one in the second act arising from Warner's discovery in Standish's diary that it is he who has invented the dynamo. Originally the situation was simply that Warner was to edit Standish's letters which had been sold by his son who needed more money to pay for his fast living in Paris. This task was given to Warner for two reasons: he had been a student of the old engineer and a great admirer of his, and he had already edited his works. In the De Mille version the letters

become a diary which had been sold for the same reason that the letters had been, and in it is the following selection.

I cannot rest tonight until I express my thankfulness for the near completion of the dynamo. I have just confided to Andrew Knowlton the principle of its construction and power. He is to undertake its manufacture. Nothing remains but to finish my plans for the patent. I have kept everything to myself, that the surprise may be the greater. I did not even tell Knowlton what I write here, that the essential features which give the machine its distinctive value were not my own. I have only combined inventions and ideas whose value their discoverer did not seem to understand! It is but a slight return I make to the patience and devotion of one who has taken my own wandering boy's place, and has been to me a son--my young assistant, Reuben Warner. I shall take out the patent in his name, and on the attainment of his majority, which will be in a few weeks, I mean to place it in his hands, confident that I am securing for him honor and a fortune.¹

The day after this was written there had been an explosion and fire at the factory, Standish had died, and all the records had been destroyed. Knowlton capitalized on the information given him and had never revealed it to any one. As Warner himself says, he had indirectly furnished Margaret with a means of casting aside his love as being unworthy of her but if he were to tell her the truth, it would mean her father's ruin. He finally decides to tear the page out of the diary, but while he is crumpling it and putting it in his pocket, Ralph Standish enters, sees, and accuses him, only to be interrupted by Margaret's entrance. After the interview with the workers' delegation, Warner burns the page and Standish again starts his accusation--that the leaf contains the record of one of his father's inventions that is being palmed off as some one else's,--and again he is interrupted by anguished exclamations from both Margaret and her father. Warner refuses to deny the accusation, and rather than ruin his employer and his daughter, he allows them to think he is working against them, joins the strikers and says, dramatically, "When you want me, send for my people."²

A significant sentimental change is the new meaning given to the title. According to Warner, as he expresses it in the original, paradise was lost because people could no longer be charmed by the lovely things in the world. They could no longer

¹De Mille, The Lost Paradise, op. cit., pp. 25-26.

²Ibid., p. 63.

feel; they could neither laugh nor cry, they could only yawn; there was nothing that could upset them, and to fill the emptiness of their days they had to keep eternally busy with new amusements. For such an existence he refuses to give up his freedom of mind, even though it means continuing to be just one of Knowlton's employees.¹

"Paradise," in the new version, has another much simpler and more conventional meaning. It would be, for Warner, Margaret's love which is at first denied to him.² The ideas about freedom are still expressed, but they serve merely as a subject for a pun and a joke by Appleton. The very last lines of the play repeat the "Paradise is here" interpretation. Appleton asks: Well, Warner, where's Paradise now? Still lost?", and the answer is, "Paradise is not closed to us. We may regain it sometimes and the angel that unbars the gate--is love."³

Sentimental touches, like the last few that have been mentioned, also appear in some of the other plays. In both the Oxenford and the Morton versions of The Two Orphans there are the pathetic songs which Louise sings,⁴ there is the doctor's advice to the ailing Comtesse to have great faith in God, the great Physician who alone can cure her,⁵ and in the Morton version alone there is the doctor's hopeful statement that perhaps Louise's eyesight may yet be restored.⁶

In The Marble Heart there is an attempt to make the end even more lachrymose than it was originally. In the original, Raphael's mother and Marie are waiting at home, hoping that on that day, his mother's birthday, Raphael will return from his philanderings in Paris with Marco. They hear the angelus bells ring and kneel down to pray, and just as they finish the prodigal returns. Madame Didier then retires and Raphael tries to take up

¹Fulda, Das verlorene Paradies, op. cit., p. 89.

²De Mille, The Lost Paradise, op. cit., p. 25.

³Ibid., p. 94.

⁴Oxenford, The Two Orphans, op. cit., pp. 34, 40.

⁵Ibid., p. 36.

Morton, The Two Orphans, op. cit., p. 34.

⁶Ibid., p. 68.

his artists' tools where he had left them but his strength is gone, and he dies in Marie's arms.

In the adaptation Raphael, returning home exhausted and haggard, soliloquizes on the joy of coming back and attempts to go back to his sketches. Volage enters and in a high-sounding speech welcomes him and spurs him on, but just then Raphael feels faint. On the table he sees the funeral wreath for his mother who had died three days after his departure for Paris and this added blow is too much for his weak state of health. He dies imploring Marie not to grieve for him.

In this same play, The Marble Heart, we also find an example of a tendency which is rather common in the adaptations,¹ namely, an attempt to explain very clearly to the audience just what kind of people are those on the stage, and what the relationships are between them. The first scene in Act II, which consists to a great extent of idle chatter, is an addition which increases the impression made in the original that Marco and her pleasure-loving friends are not too scrupulously proper a group of people. During the entire scene there is added banter which, while its aim might be partly humorous, confirms beyond doubt that no serious relations can be established in the group. In Act IV there is another such scene added. Marco's friends, both male and female, are discussing her experiences of the past six weeks, principally her affair with Raphael, of her being tired of him, and of her turning her attentions to Monsieur Veaudoré. Since all this information comes out later in the action, in both the original and the adaptation, there is really little need for its inclusion here, unless it be to make doubly sure that the audience doesn't miss anything.

Daly may have been impelled by the same motive when he made such additions to Frou-Frou. The best example is in Act III, in which the Baron overhears two of the servants in Frou-Frou's house, Pauline and Vincent, discussing their mistress' frequently seeing Valréas. Pauline rebukes Vincent for saying and implying all that he does, and turns to the Baron apologising to him for having to defend Gilberte under such circumstances.² By the time

¹This tendency is found in the originals also, but not at all to the same extent.

²Daly, Frou-Frou, op. cit., Act III, pp. 31-32.

the latter finally enters there can be no doubt of her intimacy with Valréas.

There are, in Modjeska's version of Adrienne, a number of additions which do not add anything very important to the play but which, also, are for the benefit of the audience, and help simplify and clarify situations and relationships. One such is the reading aloud of the note which Maurice had written to Adrienne on the reverse of a letter which was part of the stage-props, and which explains her being upset and jealous when she comes back to the green-room after her performance.¹ Another is the scene between the Princess and a servant in which three matters are discussed: the bracelet, the casket which contains a poisonous powder, and a note from Adrienne's messenger to the Prince.² There can be no doubt after this scene as to what the Princess will do to get her revenge when later in the afternoon the bracelet is discovered; that she will return to Adrienne de Saxe's nosegay with poison on it is almost inevitable.

A great deal of added material in Lucretia Borgia is for the purpose of explaining Lucretia's character, and accounting for her extravagant actions. Examples of the expression of her combined despair and thirst for vengeance are these:

Lucretia. My very nature seemed changed; my resolves were pure, my aspiration holy. I could have borne all, ay, ALL but that--HIS HATE! They should have wrung my heart, and I would have bowed submissively before heaven, so he had still thought kindly of me. But to poison him against me more deeply than ever! O heaven! the very thought calls from the centre of my heart, and my swelling brain throbs with anguish, while the dark spirit of despair shrieks in my ears, revenge! and it shall have it!³

and

Lucretia. (Pressing her hands to her forehead. She says, with great feeling:) 'Tis past! Farewell all my bright visions of happiness! O, farewell to peace! He tramples on my very heart! It is not him I blame; but let those who have caused this, and planted in his heart this horror, beware of a greater one! Let them now, if they can, escape from the awakened wrath of the scorned Lucretia Borgia!⁴

¹Herman, Adrienne Lecouvreur, op. cit., p. 28.

²Ibid., pp. 39-40.

³Weston, Lucretia Borgia, op. cit., Act II, p. 28.

⁴Ibid., p. 32.

and

Lucretia. Ay, Lucretia Borgia! (She slowly advances, with a sarcastic smile, and gazes on them.) Yes, gallant Venetians, you are the guests of the Duchess of Ferrara--of Lucretia Borgia! There was a time--I have not forgotten it--when, in Venice, you spoke the name with scorn, contempt and withering hatred; now it comes from the trembling lips of terror. Look on me and listen. When last we met, my heart was softened, my feelings changed, my nature humanized, and sorrow and repentance for the past had bowed me to the earth. I had resolved never more to terrify Italy with frightful deeds. One feeling of nature still filled my bosom; it was love--a pure and holy love for one whose fate for years I had in secret and in silence watched. You met me before him, and your eyes feasted on my wretchedness with exultation and triumph. You scorned my anguish, you mocked my sufferings, laughed at my misery, insulted my despair, tore from my face the mask, while my supplications for mercy were met with shouts of derision, and every epithet of ignominy and shame heaped upon my head. I could have borne all, had you not spoken it before HIM! It was but that I begged for; but you were merciless! I rose from that spot with the spirit of a demon in my heart; I swore to have revenge--awful and fearful revenge! I have kept my oath! Ay, look at me once more! You are all poisoned! Ha, ha, ha!¹

A bit of information about the change in Lucretia's character is this remark of Gubetta's. "She's metamorphosed so strangely that I scarcely know her; and it will puzzle even her holy father, the pope, or his own brother, the devil to recognize her now, I fancy!"² and another is his comment, full of anticipation and foreboding, after Jeppo exclaims in laughter that ORGIA left written on the wall of Lucretia's palace is indeed a joke.

Gubetta. A joke, is it? Ha, Ha! I'm a little afraid, my friends, that you'll find it a serious one before the duchess and myself have got over it! And Gennaro, too! Ha! ha! ha! Good, good, very good! I like that! The lady will not relish such a joke, even from him! I shall soon be wanted, I see plainly. The devil never deserts his friends, and I am a favored subject. I thank him.³

At times, the adaptors also took it upon themselves to change the endings of the plays, sometimes making only insignificant alterations, at others making important ones. Scribe and Legouvé's Adrienne ends with these words, spoken by Maurice de Saxe after Adrienne's death,

O noble et généreuse fille! si jamais quelque gloire
s'attache à mes jours, c'est à toi que j'en ferai hommage, et

¹Ibid., Act III, p. 55.

²Ibid., Act I, p. 19. ³Ibid., Act II, sc. 1, p. 33.

toujours unis, même après la mort, le nom de Maurice de Saxe ne se séparera jamais de celui d'Adrienne.¹

While this is a fine speech, it was justifiably left out so as to give Adrienne the last words which are, "Adieu, Maurice adieu mes deux amis!....,"² thus making the curtain infinitely more effective.

In Marie Antoinette, in Forrest's version, there is added the scene of the Queen's execution, and as has been already mentioned, Mary Stuart ends with her final speech to Leicester, instead of continuing through the incidents centering around Elizabeth after the execution.

In Lucretia Borgia, the final incident is not altered, Gennaro dies of poison and Lucretia of the wound he deals her, but while in the original the last line is "Je suis ta mère,"³ in Weston's adaptation, these two speeches are added.

Gennaro. (With a scream of despair.) O God! my mother!
(HE falls dead before her.)

Lucretia. Gennaro! dear Gennaro! My son, I do forgive thee! It may not be too late yet! the phial! (Crawls to his body. She gets the phial, puts it to his lips, then exclaims:) Dead! (Kisses him. Monks within chant "De profundis," etc.)
Gennaro! (Dies.)⁴

At the end of Gringoire, after the poet has won Loyse's hand and the King has appointed her father ambassador to Flanders, the final speeches are:

Le Roi. Es-tu contente de moi, Nicole?
Nicole. Oui, monseigneur. Vous êtes un vrai roi, puisque vous savez faire grâce. Et qu'y a-t-il de plus doux? Un pendu ne saurait être utile à âme qui vive
Loyse. Tandis qu'un oiseau des bois ou un poète qui chante sert du moins à annoncer que l'aurore se lève et que le printemps va venir!⁵

In the American version, Pity, or, Gringoire the Ballad-Monger, the final speech is given to the protagonist.

King. There, my future ambassador, now that our daughter's so soon to be wedded, we can without delay prepare

¹Scribe et Legouvé, Adrienne, op. cit., p. 117.

²Ibid., p. 116.

³Hugo, Lucrèce Borgia, op. cit., Act III, sc. 3, p. 131.

⁴Weston, Lucretia Borgia, op. cit., Act III, p. 60.

⁵Théodore de Banville, Gringoire (London: Dulau and Co., 1888), pp. 50-51.

for Flanders. As for Gringoire, he has long been the people's poet, in future he shall be the King's as well--what say you?

Gringoire. That I may the better plead the cause of those I love so dear--the poor, the patient, and the friendless, I would ever be at your elbow, Sire, and my ambition will be but to place within your heart, a jewel that can outshine the brightest in you royal crown--the pearl of pearls--the purest PITY.¹

In the Lovell and Salvini versions of Ingomar there is material added which makes the miserly Polydor even more unsympathetic than originally, and which, at the end, includes a fitting punishment for his wickedness. In an attempt to get Parthenia for his wife, Polydor poisons the mind of her mother, Actea, against Ingomar, and while, in Act V, mother and daughter are talking, he lurks in the background. On hearing Parthenia say, "He threatens! the cold dastard--let him! I spurn his threats as I do him,"² he determines on revenge no matter what the cost, buys up all of Myron's debts and then comes to collect them. Since Myron cannot pay, Polydor wants to exercise his right of taking him, Actea and Parthenia as slaves even though Ingomar offers himself in their place, as being worth even more than the original debt of two hundred and thirteen drachmas. There is no need, however, of any such transaction. The Timarch enters with the good news that Ingomar's former clansmen who had appeared at the walls of the city are come as friends and not as enemies, and that in reward for his fidelity, not only is the debt to be paid by the city, but that Polydor, in punishment, is to be driven forth from the walls, and Ingomar is to be given land on which to establish a new city of which he is to be Timarch.³

In Salvini's version some of this additional material also appears. Polydor is seen lurking around Myron's house when Parthenia spurns him, but he does not threaten or take revenge.⁴

In addition to all the differences between the foreign and

¹T. de Banville, Pity, or, Gringoire the Ballad-Monger, ad. Arthur Shirley (London: Samuel French, Ltd., n. d.), p. 26.

²Maria Lovell, Ingomar, the Barbarian (New York: Samuel French, n. d.), Act V, p. 52.

³Ibid., Act V, passim.

⁴F. Halm, Ingomar, the Barbarian, As performed by Signor Tommaso Salvini (New York: J. J. Little and Co., 1885), Act V, pp. 34-35.

American plays which have been already mentioned, and which can be readily grouped under one heading or another, there are others which, though they may be important, are of such a miscellaneous nature that it is difficult to find a common denominator for them, and they can only be mentioned consecutively according to the plays in which they appear. In Modjeska's Adrienne a number of passages which are all different, are omitted, but their omission can be easily accounted for. Neither the discussion of tragedy and the proper manner of its declamation, which is relevant to the rivalry of la Duclos and la Lecouvreur as actresses,¹ nor the green-room discussion of the two rivals is left in,² because though the Duclos-Lecouvreur rivalry may have been important in France, it had absolutely no significance in America or England. Maurice's plans to raise an army and make himself Duke of Courland³ are omitted because they have no definitely close connection with the plot. Also omitted is the scene in which the Princess and the abbé try to engage Athenais in conversation. The Princess is trying to find out whose voice it was she had heard the previous night at la Duclos' house, and her discovery becomes more dramatic when she suddenly hears Adrienne speak.⁴ Why, however, the first few speeches between Adrienne and Maurice⁵ should be left out, is not clear, nor is the absence of part of Adrienne's dialogue with the Princess about their respective relationships to Maurice⁶ any more easily explained.

In The Two Orphans, the Chevalier's social disquisition about the rights of the people, (the scene is laid just before the French revolution) appears in the Oxenford version,⁷ and partially in the Morton,⁸ but none of it at all is present in Miss Claxton's.

The shift of scene of The Lost Paradise from Berlin to Boston involves only a change from German to American names, but it also gives Mrs. Knowlton an opportunity to make the statement that it would be gratifying if her grandchildren could look back

¹Scribe et Legouvé, Adrienne, op. cit., p. 17.

²Ibid., p. 38. ³Ibid., pp. 54-55, 57-58.

⁴Ibid., pp. 91-92. ⁵Ibid., p. 38. ⁶Ibid., p. 77.

⁷Oxenford, The Two Orphans, op. cit., p. 19.

⁸Morton, The Two Orphans, op. cit., pp. 18-19.

to Miles Standish as their ancestor.¹

Since Diplomacy is a completely Anglicised version² of Dora, there are a number of alterations resulting from the change in nationality. The Franco-German relations which had been the cause of the entire diplomatic intrigue are now Anglo-Russo-Turkish relations, and the secret treaty between France and Italy which the hero was taking with him to Rome becomes a drawing for a Turkish fortification. The Marquise de Rio-Zares' rifles which had been confiscated by the Spanish government and which she wished France to buy, are no longer in the hands of Spain, but are in one of the British ports, waiting to be sold to England. Baron van der Kraft who had been an emissary of Austria is now a Russian; Princesse Bariatine who had been a devotee of French politics becomes the widow of an English diplomat who had been ambassador to Turkey, and Orloff, who had been an Austrian, is now an Illyrian. A change, unaccountable on the grounds of Anglicisation, but valid so far as sentimentality is concerned, is the fact that the two protagonists, instead of being merely friends, are made brothers.

A number of names, in this play and some of the others, are changed. Van der Kraft becomes Stein, Tekly becomes Orloff, André de Maurillac becomes Julian Beauclerc and Faverolles becomes his brother Henry Beauclerc. In the Davenport version of Camille there are some name changes with the intention of making them symbolic. Marguerite Gautier is Camille, to remain that forever in all versions, St.-Gaudens becomes St.-Frivole, Prudence is Madame Babilliard, Nichette becomes Michette, Nanine turns into Minnette, and Olympe becomes Helene. In Leah there is simply the substitution of one set of German names for another. In Daly's Frou-Frou the charity play is Antony and Cleopatra instead of Indiana et Charlemagne, and Sartorys is named ambassador to Carlsruhe instead of La Haye. In The Marble Heart Desgenais becomes Volage, Raphael Didier becomes Raphael Duchatlet, and his mother, of course, becomes Madame Duchatlet. In the same play the second act is shifted, for no good reason, from the Bois de Boulogne to the Forest at Fontainebleau.

¹DeMille, The Lost Paradise, op. cit., p. 14.

²For a short summary of an Americanized version, see footnote, p. 133.

The general tendency in all of the adaptations was to make the plays simpler and more palatable to American audiences. We find, therefore, that suggestions of immorality were deleted, even though not consistently, by attempting to justify the motives and actions of characters whose doings were somewhat unconventional, and by omitting any lines or descriptions which were suggestive of what nineteenth century United States thought might be delicate situations. Changing characters was not limited, however, to a desire for morality; it was occasionally prompted by the desire for simplification or sympathy, and, more frequently by the desire for humor. Also, for humor's sake, there were scenes and lines interpolated outright, whether they were congruous with the rest of the play or not. Americans it seems, liked their plays shorter than did the Europeans, so there were quite a number of structural changes, most of them involving cutting and condensation and, too, Americans liked their drama with plenty of sentiment, no matter at what cost to the original work. Lest there be any misunderstandings in the minds of the audiences, precautions were taken to explain carefully the state and progress of the relationships between or among the characters, occasionally endings were slightly altered, and places and names were changed to others more familiar to American theatre-goers.

